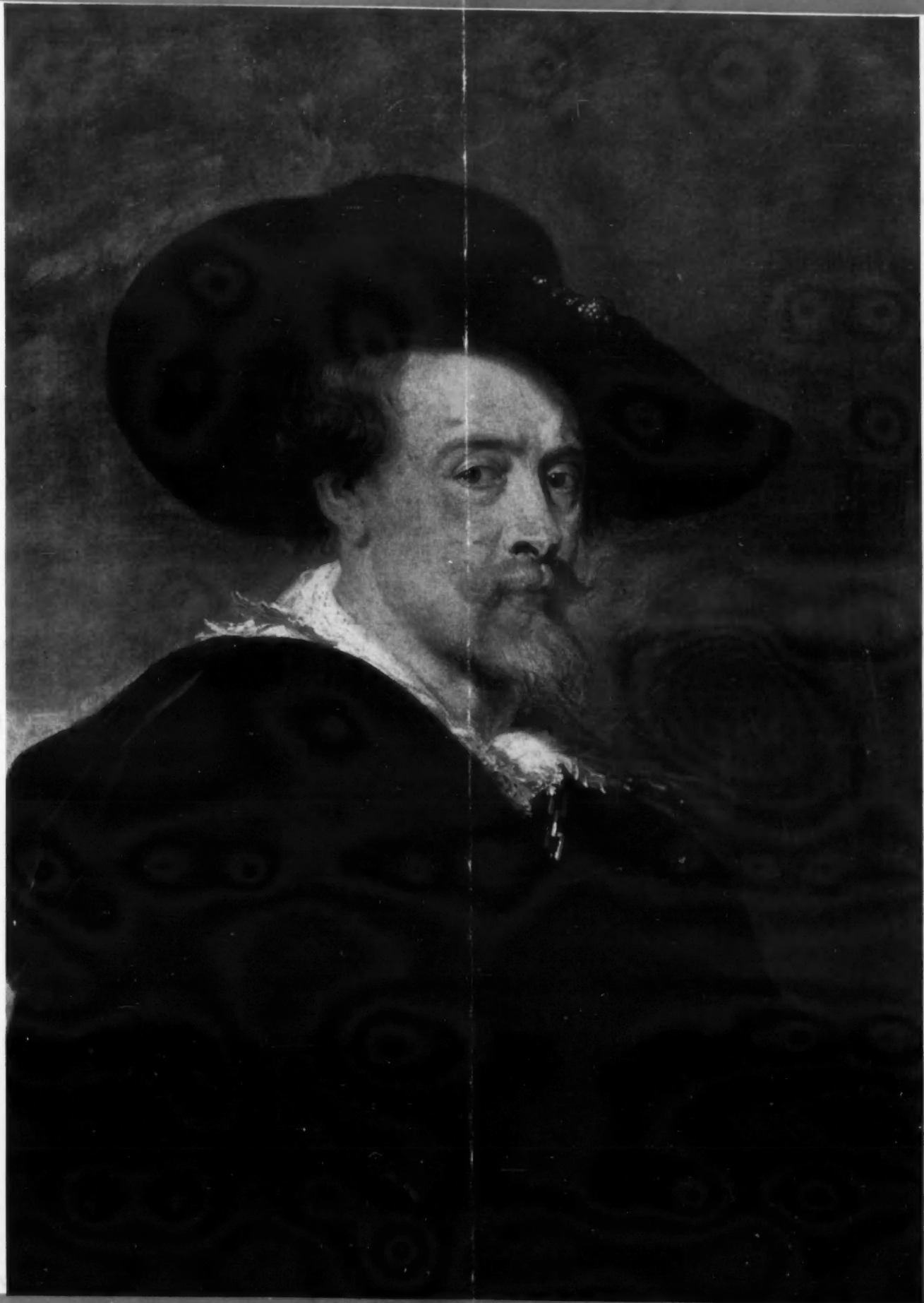


# *The* ART NEWS

FEB 17 1936

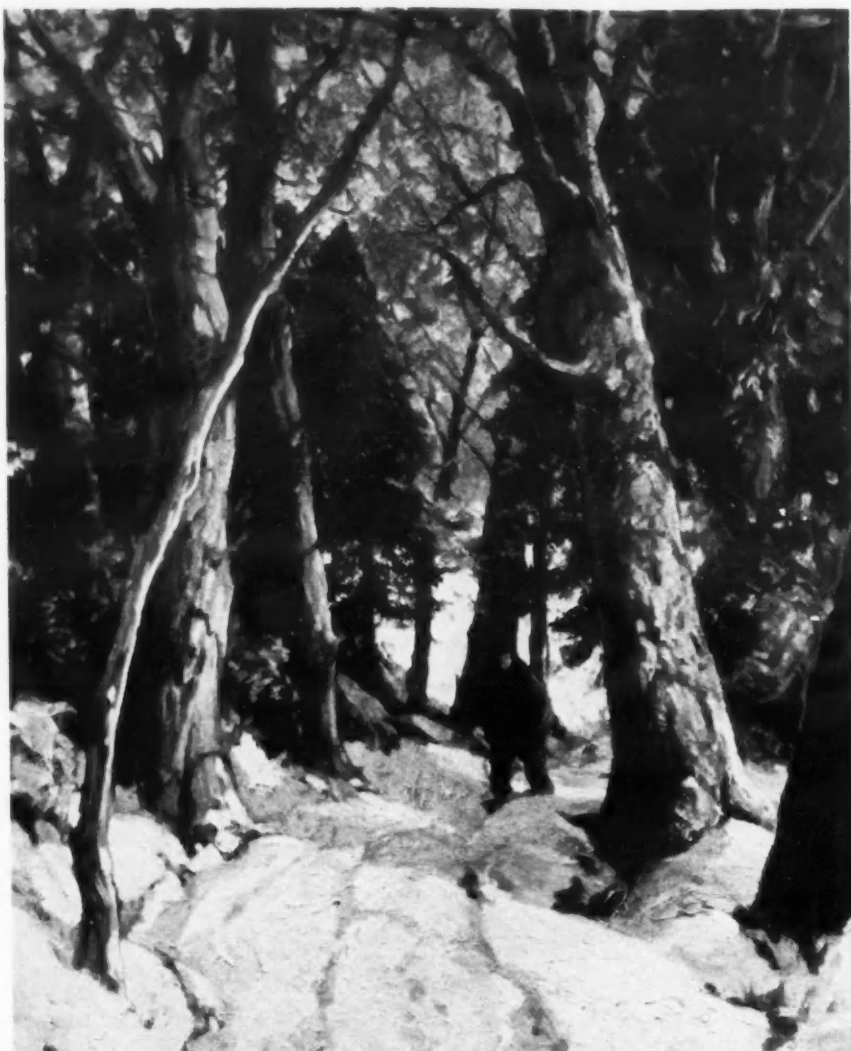
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- 25th to March 7th* Recent Small Paintings by Carl Lawless.

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UNTIL FEBRUARY 29



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André de Coppet to the Rubens  
Exhibition at the Detroit Insti-  
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## LETTERS

## To the Editor of The Art News:

In corroboration of certain ideas ex-  
pressed in a letter published last week  
in your columns, regarding the commer-  
cial use of art, and the appearance of  
Van Gogh works in commercial dis-  
plays, may I say that art again and  
again appears in the commercial field as  
a result of outstanding exhibitions.

For example, last summer during the  
Italian exhibition in Paris, the *coutu-  
riers* and *modistes* blossomed out with  
all manner of Italian symptoms—the  
Rue St. Honoré was filled with shop-  
windows displaying Botticelli robes and  
Leonardesque berets.

In fact, it has always been true of  
fashion that it thrives upon the art of  
its time; this also is pointed out in last  
week's letter. It is impossible to sepa-  
rate the influences, and it would not be  
desirable to do so. If the best periods  
of the past have mingled the two in this  
way, why should not we? If we consider  
artists "the unacknowledged legislators  
of the race," as Shelley said of poets, it  
would seem truly legitimate that they  
affect the life of the time in many ways.

Yours very truly,  
ARTHUR W. JENKS.

New York City,  
February 8, 1936.

## To the Editor of The Art News:

An announcement that the Metropol-  
itan Museum has purchased a painting  
by George Elmer Browne, is sad news  
indeed. That Museum's roomful of con-  
temporary American work is already so  
depressing that it scarcely needs more  
pedestrian embellishment; with the ex-  
ception of one or two canvases, it is a  
sorry kettle of fish. Does the Metropol-  
itan seriously consider Mr. Browne a  
good painter? Must the Museum con-  
tinue to throw away thousands of dol-  
lars a year on unimportant contempo-  
rary work? Because certain readjust-  
ments are necessary to allow of an ap-  
preciation of what is happening contem-  
poraneously, must a public institution  
corrupt the potential standards of the  
gullible by allowing such work to repre-  
sent this period?

Yours very truly,  
ROSA B. BROWNING.

Newport, R. I.,  
February 1, 1936.

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## SILVER • GLASS • AND PORCELAINS

Fine English silver, glass, and porcelains contribute to the homogeneity of the sale. Included are Georgian and Queen Anne goblets and wine glasses; Coalport, Rockingham and Coalbrookdale dessert and dinner services; Worcester, Rockingham, and Bristol teapots and tea services; a valuable William and Mary flat-topped tankard by John Hodson, London, 1694; an important George II skittle-ball teapot on stand by John Swift, London, 1749; "piecrust" salvers, candlesticks and candelabra, coffee pots of drum type and of lighthouse form, teapots, salts, wine coolers, and other objects in silver and of fine Sheffield plate.

## RUGS • PAINTINGS • AND OTHER OBJECTS

Oriental rugs comprise examples in scatter sizes, runners, and large carpets: Kashan, Kirman, and Tabriz medallion carpets, a Sarouk palace example of important size, and other desirable weaves. Paintings of a variety of schools are present in considerable number; antique velvets, lace and linen banqueting cloths, and a Flemish verdure tapestry form a small group; Japanese and East Indian arms, also Japanese and Chinese pottery and porcelains, lacquer and carvings round out the decorative material of the sale.

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# The ART NEWS

February 15, 1936

## The Art and Personality of Rubens in a Great Loan Exhibition of Sixty Paintings at Detroit

(Editorial Note)—From the brilliant foreword by the Director of the Detroit Institute of Arts to the catalogue of the exhibition of Sixty Paintings and Some Drawings by Peter Paul Rubens, which opens on February 13, there is quoted below. Limitations of space prevent a full reprint of Dr. Valentiner's scholarly remarks, which will henceforth remain a landmark in the Rubens literature.

By W. R. VALENTINER

The genius of the great painters of history is usually characterized by an outspoken one-sidedness of talent: they were painters only, and thus their artistic activity fills up their entire life. To this class belong such painters as Frans Hals, Van Dyck, Titian, and many others. There are a few exceptions to this general rule, where painting made up only a part of an artist's life work. We think at once of Leonardo da Vinci, who was as great a natural-scientist as artist. Another exception is formed by Rubens, who would continue to live in the history of politics, culture and learning, even though we did not possess any of his works of art. He is one of the many-sided ones, and for this reason the story of his life is especially fascinating when compared with the biographies of most artists, which are apt to be poor in outer events.

The six thousand letters of Rubens which are preserved are not only witness of his wide learning and his knowledge of languages—they are written in Latin, French, Italian, Spanish and Flemish—they are also a fund of information for the humanistic learning of his time, especially in archaeology.

In addition to his great learning, Rubens played an interesting role as diplomat in the political history of his time, and was employed as secret agent between Spain and England, and between the southern and northern Netherlands, endeavoring, as peace intermediary, to bring his knowledge of the world to the task of reconciling discordant peoples.

As in the case of Leonardo, the personality of Rubens must have fascinated everyone who knew him. His stately, well-bred appearance, his flashing, expressive eyes, his fresh red cheeks, his long brown curls, immediately attracted people to him, as well as the dignity of his deportment, his gracious manners, and his sparkling, spirited conversation. It is not to be wondered at that he quickly rose in favor with princes, and that, thanks to an unheard of industry and a strong, forward-driving will, his career was but one triumphal procession.

Much as we admire his keen perception and intelligence, it cannot be denied that we can observe a slight inclination to dramatize himself. One has the impression that Rubens found it necessary to have this bustle and stir around him, this audience, as it were, to enhance the "nearness-to-life" of his works. Not that he tried to impress his public—he was too great a man for this—but that his creative faculties were stimulated by the dramatic character of his surroundings.

His intellectual power and his artistic self-mastery are evidenced by the fact that no other artist—again with the exception of Leonardo—has understood how to represent the highest dramatic movement in well-organized composition and to give to wildly-agitated scenes the impression of rest and harmony. His impetuous phantasy is always kept well in check by his intellect. Almost every one of his richly-filled compositions give evidence of his. A stupendous imagination creates the con-



PHOTOGRAPH, COURTESY OF WILDENSTEIN & CO.

MANET: "PORTRAIT OF MME. LINE CAMPINEANU," 1878, JUST ACQUIRED FOR KANSAS CITY

fusion of masses, an astonishing sense of reality makes each body alive, a great commanding intellect gives the composition inner legality. Even the most momentary scenes like some of his hunting or battle scenes are lifted out of the accidental happening of nature and recreated into an organism which exists for and in itself. The wild disorder is held together by a radial system of lines, by a triangular construction or by dominant diagonals which run criss cross through his compositions. The movement of the bodies is often balanced by the *contraposto* in the Italian manner, or great beams of light pass through the composition, uniformly alternating with masses of shadows. But these surface patterns do not prevent the artist from giving to the ensemble an effect of great spatial depth. And it is even more astonishing that in spite of the intellectually-calculated construction, the movement of the figures does not seem in any way to be forced, and preserves the most natural impression.

This union of an unusual intellect on one side and a tendency toward the dramatic embodiment of life on the other, is also characteristic of the master's biography. Over his cradle the furies of war and pestilence seemed to stand, as he later so often painted them.

Rubens's most active epoch coincided with the worst period of the Thirty Years War. It seems to be a law of nature that the more violently destruction rages, the more strongly awakens in human beings the longing for the joys of living and for a new life embodiment. The earth must generate itself anew, and thus in the midst of the death struggle there arises in the race of man a passionate sensuality which leads to fruitfulness and the renewal of life. The art of Rubens is the expression of this miracle of nature. No mightier song of the inexhaustibleness of nature has ever been sung. Rubens's love to life, to a life which joyfully renewed itself in serene splendor of being, knew no

bounds; man and animals, from the smallest object to the cosmic universe—all is enkindled with it; everything is seized with this urge towards fullness of life and carried forward as in a mighty stream to a newer, more splendid embodiment. From out the tumult of these seething, energy-imbued masses, pervaded by a single passionate rhythm, we see a new world come into being before our eyes—dark-hued men of prodigious strength, women of blossoming voluptuousness, landscape forms of tumescent opulence. Like the world on the first day of creation, everything is new, radiant, and fresh.

Similar as appears at first glance this herculean form-world to that of Michelangelo, in spirit it is opposed to it. Michelangelo's forms are like demons from Dante's hell, who seek in grim agony to shatter the world. From their great exertion of strength they have lost their ardor and the impulse to build up a new world. The art of the great Italian

(Continued on page 6)

## Manet, Clouet, Lorenzo Monaco: Paintings Newly Acquired by the Nelson Gallery in Kansas City

Three important works from three great periods in art have recently been added to the collection of the William Rockhill Nelson Gallery and Atkins Museum of Kansas City, Missouri; the charming *Portrait of Line Campineanu* by Edouard Manet, the *Equestrian Portrait of Henri II* by François Clouet, and a small tempera on a panel, *St. Francis Receiving the Stigmata*, attributed to Don Lorenzo Monaco.

The Manet is one of the artist's few posed portraits of children and is considered one of his most appealing paintings. Painted in 1878, it is twenty-one inches by eighteen inches, and typical of the smaller canvases the artist produced after the overwhelming disapproval of his *Olympia* in 1865. From that time on, he painted no formal nudes and very few life-sized works.

The subject was the daughter of Manet's physician, and as it was painted only five years before his death, it was no doubt the doctor who attended him in his lingering illness of paralysis.

The handling is typical of Manet. The figure, in a strong direct light that casts shadows only on the edges, is silhouetted against a neutral, dark background. The passages of painting in the golden hair, the glowing flesh areas, the blue of the sash and ribbons and the grey mittens are superb, and show the artist's debt to both Hals and Velasquez.

Signed and dated, "Manet, 1878," it was catalogued in *Tabarant* as No. 294. It is listed as No. 286 and given a full page illustration in the work on the artist by Paul Jamot and Georges Wildenstein. Its only recorded public exhibition was in the *One Hundred Years of French Painting Show* held at the Nelson Gallery in April, 1935, to which it was lent by Wildenstein & Co.

The *Henri II* by François Clouet is painted in Tempera on a panel, 10 3/4 inches by 8 3/4 inches. The identification of the subject is based on the drawing by François Clouet in the Musée Condé at Chantilly.

The King is mounted on a pure white horse and is costumed in black, thus permitting him to be presented in the colours of Diane de Poitiers, his mistress who played such an important part in the history of his reign.

In size, composition, and colour harmony, the portrait is almost identical with the *Esquestrian Portrait of François I* in the Louvre and the very similar version in the Uffizi. The Louvre example is posed against a plain background, while the one in Florence has similar architecture and a landscape. It is very probable, then, that the new acquisition by the Nelson Gallery was painted by Clouet as a pendant to the panel in the Uffizi.

The actual date of the painting can be approximated, as it is recorded that up to the time of his accession in 1547 and contrary to the fashion of the time, Henri had been in the habit of shaving. Then about three years after he came to the throne, he wore a slight beard. As the portrait shows him as still a comparatively young man and wearing a beard, it must have been painted about the year 1550.

The *St. Francis*, in tempera on panel, is 15 3/4 inches by 10 3/4 inches, and shows a hilly landscape, typical of the retardative work of the late Gothic painters of Tuscany, in which Saint Francis receives the Stigmata outside his cell on Mount Alverna. As was usual, the act of stigmatization is shown by lines running from the Seraph in the sky, to the hands and feet of the Saint. To one side, his friend and disciple, Leo, raises his hand to protect his eyes from the divine miracle he has unwittingly beheld.





LENT BY DUVEEN BROTHERS, NEW YORK



LENT BY THE LILIENTHAL GALLERIES, NEW YORK



LENT BY MR. JOHN T. SPAULDING, BOSTON

THREE PORTRAITS FROM THE CURRENT LOAN EXHIBITION OF RUBENS AT THE DETROIT INSTITUTE OF ARTS: (LEFT) LOUIS XIII, KING OF FRANCE, PAINTED ABOUT 1624-25; (CENTER) HELENE FOURMENT, PAINTED ABOUT 1633; (RIGHT) PORTRAIT OF A MONK, PAINTED ABOUT 1615-18

## Rubens at Detroit

(Continued from page 5)

master stands at the end of an epoch; it is filled with the pessimism of a declining world, incapable of procreation. With its longing after pagan serenity, it ends in tragedy and despair. Rubens began with an imitation of the world of Michelangelo, but he soon built up a world of his own which becomes the more gracious and full of joy, the farther he progresses, until at the end his art is a single paean to the splendor of the new creation. With his affirmation of life, he paved the way for almost two centuries for the optimistic French art of the eighteenth century, and even beyond the French Revolution to the flaming, romantic world of Delacroix. Then followed, borne by the Anglo-Saxon world, a movement in which the radiating influence of our master became overcast. To a less virile epoch, such as the Victorian era, with its pre-Raphaelite art of a bloodless romanticism, the art of Rubens was too healthy and too strong.

Rubens' fame, supported for centuries by the recognition of the greatest masters, is again in the ascendant. This is

evidenced by the fact that it has been possible to bring together an exhibition like the present one from American collections. For those, however, to whom it may seem difficult to recognize his particular greatness, let us recall the words of Jacob Burckhardt, who said: "To be receptive to every kind of greatness is one of the few certain requisites of high spiritual happiness."

### PAINTINGS IN THE EXHIBITION

Two works of his early period, (Nos. 1 and 2), painted soon after his return to Antwerp from Italy (1601-12), are entirely by his own hand: *The Holy Family with a Dove*, a remarkably skillful and vivid composition, for which the first carefully-executed study is also on view, (No. 36), and *Romulus and Remus*, (No. 2), in which he seems to have used as models the first children of Isabella Brant. It is a reminiscence of his stay in Italy, where (in the Capitol Museum in Rome), there is a large painting of the same subject, though in an entirely different composition, painted by Rubens a few years later.

Two larger compositions of the artist's middle period, *The Woman Taken in Adultery* (No. 3) and *The Meeting of David and Abigail* (No. 6)

give an idea of his bold conception in many-figured scenes from the Old and New Testament.

Rubens and Raphael are said to have been the most successful artists in depicting the Holy Family, both being equally interested in this subject. *The Holy Family with the Dove* (No. 1) is the most complete version of this theme from his early period, while *The Holy Family with St. Francis* (No. 7) is one of the most beautiful compositions of his later period. Of the three versions of this composition known, the one exhibited is the most brilliant in color as well as in execution, showing in the Madonna, as does the *Vierge au Perroquet* (Antwerp) the type of Isabella Brant in her later years. Between the two stands the more intimate and charming representation of *The Holy Family* (No. 4), in which we recognize as the models the young Isabella with one of her first-born children, while Joseph is somewhat similar in type to the old man frequently used by the artist about 1612-14.

As a special category in Rubens' work we may designate the portrait studies, most of which were done in connection with the larger composi-

tions. . . . To this group belong the two splendid heads (No. 8), executed with the greatest strength and energy, which were utilized for the *Disputa* in St. Paul's Church in Antwerp in 1609, and the profile head (No. 13), which appears as one of the three kings in *The Adoration of the Kings* in the Cathedral of Malines. The beautiful study head of the Virgin (No. 9), in light blue tones, reminds us of the sorrowing Mary in *The Descent from the Cross* in Antwerp, and the female profile head (No. 12) of the Madonna in the *Ex Voto* in Tours. In the case of the *Portrait of an Old Man* of the Metropolitan Museum (No. 10) we have a portrait-like work executed from a model, similar to those we find in compositions of the first years after Rubens' return from Italy.

These studies of aged, bearded men, are sometimes enlarged to half-length figures of saints, two of which we can show in our exhibition: *St. Peter* and *St. John the Baptist*.

The portraits in our exhibition not only give a good idea of the development of this side of the art of the master, but they also familiarize us with his family and friends and some of the great personalities of the political world

with whom his career was ever linked.

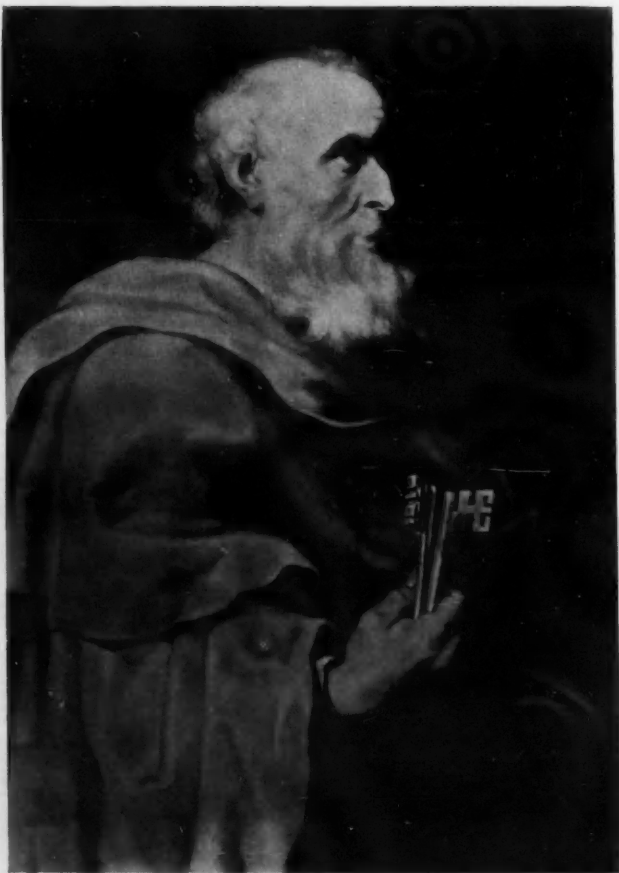
Rubens' earliest portrait, in fact the earliest painting known by him, is the charming, miniature-like *Portrait of a Goldsmith* (No. 16), painted on copper and dated 1597.

Of the two portraits belonging to the Italian period, one represents a Genoese lady, (No. 17), painted about 1606, a splendid decorative painting of the type which may be said to precede Van Dyck's famous Genoese portraits in composition and style. The other (No. 18) is a smaller version of the life-size portrait in the Goldman collection, New York, representing Francesco Gonzaga, the son of Duke Vincenzo Gonzaga of Mantua, the first patron of Rubens in Italy, in whose service he remained for eight years.

Soon after his return to Antwerp, the artist developed a freer and looser technique, with greater transparency in the shadows and richer nuances in the lighter parts. This is exemplified in the beautiful portrait of his brother Philip (No. 19).

Knowing Rubens' orthodoxy, we are not surprised to find among his acquaintances, besides the humanists, a

(Continued on page 7)



LENT BY MRS. WILLIAM R. TIMKEN, NEW YORK



LENT BY MRS. CONSTANCE HAASS MCMATH, DETROIT



LENT BY MR. GUSTAV OBERLAENDER, READING

OTHER RUBENS CANVASES NOW IN THE DETROIT EXHIBITION: (LEFT) "ST. PETER," PAINTED ABOUT 1614; (CENTER) STUDY FOR THE EQUESTRIAN PORTRAIT OF THE DUKE OF BUCKINGHAM, PAINTED ABOUT 1625; (RIGHT) "ST. JOHN THE BAPTIST," PAINTED ABOUT 1612-13



## Current Drawings by Four Artists:

By ANN HAMILTON SAYRE

The New York art season ordinarily offers quite little in the way of exhibitions of drawing *per se*, and when we are given something of this nature it is often presented in connection with painting. From time to time we have such a pleasant event as the current show of eighteenth century French drawings, but contemporary work in this medium is uncommon. A reason for this is that since the latter part of the nineteenth century, one might say since the Impressionists, the process of painting a picture has come to have fewer roots in drawing technique, and more in expressionistic and experimental paint itself. The traditional Renaissance laying out of a painting in terms of drawing, and the construction of figures on a basis of firm draughtsmanship, has given away to something much more direct—and in many cases less satisfying. For example, Matisse, himself a competent draughtsman, has so simplified his drawing for the sake of presenting an emotional experience, that it has become a negligible part of his art. Cézanne set up a whole tradition of geometrical abstraction and translated the art into a new impersonal language. Picasso, who can draw beautifully when he wants to, has put his technique through so many knot-holes that one dare not say what form it will take next, in him or his descendants. Drawing will always be a vital part of painting, but it is and has been for some time shoved back a bit as an art in itself.

It is of value, therefore, to coordinate three exhibitions now current since they

all have to do with contemporary work in drawing; at Knoedler's is a comprehensive presentation of paintings and drawings by Alexandre Iacovleff; at the Passadoit Galleries are drawings by Edwin Dickinson; and at the Grand Central Galleries are cartoon drawings by Rollin Kirby and Denys Wortman. No three shows could be more different, yet these four artists are living among us today and are at the height of their work.

Iacovleff, a Russian, is the only one of the four who is not American. Putting aside his paintings for a moment, and considering his drawings, the realization quickly comes that he is as fine a draughtsman as we have living today. He leaves nothing to be desired in this art. Not only is he familiar with all the racial types of the world, because he has traveled wide and far—and at Knoedler's are specimens of what he has seen on the face of the earth—but there is a poised and mature adjustment to life back of everything he does, adding just that much more substance to his technique. He is a rare example of the classical draughtsman who knows the structure of animate bodies completely and intelligently, inside and out; who, with a self-effacing concentration on the subject, renders it cleanly, directly, with honesty and an equal amount of sensitiveness, so that whether the matter in hand is a portrait of Rachmaninoff, a drawing of a monkey, a Chinese woman, a South Carolina negro or a lama, we have a beautifully defined and sculptural delineation built as solid as a rock, yet quickened by an acute consciousness of aesthetic points.



EXHIBITED AT THE KNOEDLER GALLERIES  
"RACHMANINOFF," A PENCIL  
PORTRAIT BY IACOVLEFF

Iacovleff most frequently uses red chalk for his drawings, and he is a master with that material. Sometimes the red chalk is accented with black crayon; if he is doing a portrait he may use both red and sepia chalk, black crayon and a number of pastel colors altogether; and in his use of them there is infinite gradation of line and texture. At no time does he become ponderous. Never in his literal vision turned into reporting—he manages to stay up in that plane of activity where he can examine a subject with merciless thoroughness and yet keep his separate artistic dignity. After the drawings, the paintings are bound to be a disappointment, for his color, though competent, and expressed in an unusual tempera mixture of his own brewing, has less distinction than the rest of his work; and this does not seem to matter very much.

Turning to Edwin Dickinson at the Passadoit Galleries, we find something else again. This artist, properly a figure painter who also does a great deal of landscape, and who uses still-life freely in his painting, draws what he sees in a subjective state of mind, and asks more of us than Iacovleff does, in the understanding of what he has to say. The drawings are small, freely rubbed performances in hard and soft pencil; the subjects are next to nothing in themselves. There are woods, the sea, the shore, houses, a shed or two, several nudes. In every case there is great economy of statement and a reduction of the matter in hand to two or three tones.

These drawings, almost all done within the last year, are more than ever independent of fully stated draughtsmanship, in contrast to his earlier work, wherein he kept closer to linear completeness and an almost architectural rendering of form; he is more and more the poet, and "sees the world in a grain of sand" if ever an artist did. He is a masterful draughtsman if he chooses to be, yet like the French painters already mentioned, he casts aside a load of technical equipment in an effort to simplify, personalize and stretch into universals through suggestion rather than full presentation. What Iacovleff says in a nude Dickinson may say also, but his nude will be approached from the other

## Iacovleff, Dickinson, Wortman, Kirby

side of the mind. He can afford to state his view of life in a drawing of an old window frame and a shed roof simply because if you asked him to he could do you as solid a technical piece as your draughtsman could desire. For architectural power one must go to his paintings, where that quality is genuinely impressive, offset by his sombre and curious palette.

It is a far cry to Messrs. Kirby and Wortman, at the Grand Central Galleries. The art of cartoon is a rigid one; its exactions are great, it allows of no vagaries inasmuch as the work has to be done quickly, regularly, and for the general public, its whole purpose being to point out a timely truth in as convincing and witty a manner as possible. If such men as Iacovleff and Dickinson were subjected to the necessities of the *World-Telegram*, almost for which it seems superfluous to say, Kirby and Wortman draw, heaven only knows what the result would be.

The art which Daumier established and which boasts such masters as himself and Forain and Gavarni, requires definite qualifications of its practitioners, which is not to say that it is any less an art. The appalling fact that one must speak in the language of the general public is one whose importance can only have full force with the artist who knows what a task it is to try and speak successfully in that language. One of the most distressing things about the human race is its rapacious demand for the literal, and its dread of that margin of adventure—visual or otherwise—where, after all, life largely exists.

It is one thing to work as Iacovleff

or Dickinson work; it is another thing to turn out the remarkably fine cartoons of Kirby and Wortman. These two men illustrate each a different phase of their art; Kirby is the political cartoonist, Wortman the social one. They are both excellent from the technical point of view, and they are both widely popular. Kirby sketches in his work lightly with a blue crayon, and then defines it with pencil and ink, using comparatively little shading and a generous share of decisive line; the focus of his pictures is invariably the political idea, so strong that whatever legitimate distortion there is, it is distortion for the sake of emphasizing that idea alone.

Wortman, who does no preliminary sketching with blue crayon, has for his subject a certain entertaining brand of urban humanity now familiar to all who follow his performances, and that humanity dictates the placing of his emphasis. He is not only more interested in human types than Kirby, but he has more concern for black and white values, and an eye to composition, which gives his cartoons considerable pictorial interest and compositional worth. It is, really, only a step from Wortman to Reginald Marsh. Many of his street scenes can stand an aesthetic judgment.

These three exhibitions, then, offer a number of kinds of drawing which differ violently yet which are so high in quality that they bear comparison with the good drawing of any period. In spite of the wear and tear of existence, form is being given to the visual world in this medium by means of classical draughtsmanship, individualistic lyricism, and the exacting art of cartoon.



EXHIBITED AT THE GRAND CENTRAL ART GALLERIES

FROM THE SOCIAL PENCIL OF WORTMAN: "I TELL YOU, HATTY, THESE DRAWINGS DO MORE FOR ME THAN ANYTHING I KNOW"



EXHIBITED AT THE GRAND CENTRAL ART GALLERIES

A TIMELY EXAMPLE OF ROLLIN KIRBY'S DRAWING ENTITLED: "AMERICA—WHERE EVERY MAN'S HOME IS NOT HIS CASTLE"

## Rubens at Detroit

(Continued from page 6)

number of prominent clergymen. From the second decade of his activity (c. 1614), comes the spirited portrait of a clergyman (No. 21) and the portrait of a monk of about 1618 (No. 24), in whose dark types with their flaming glances, we recognize characteristic southern champions of the Counter Reformation.

With the imposing portrait of Louis XIII (No. 25), whose weakness is hidden behind a display of splendid decoration and pompous costume, we enter the 20's of the seventeenth century, when the artist's connection with the European courts reached its height. It is possible to date with exactness the portrait of the King of Poland, Vladis-

las IV (No. 26), who had his portrait painted by Rubens in Brussels in 1624, as he was on his way to witness the siege of Breda. The fall of the Dutch fortification, which followed the siege by the Spaniards, was one of the victories of the Genoese general, Spinola (No. 30 and 31), the friend of our master, who painted his portrait at that time, shortly before Velasquez executed his great historical painting, *The Surrender of Breda* which also portrays Spinola.

We are led to the court of Charles I of England by the highly spirited sketch (No. 27) for the large equestrian portrait of the Duke of Buckingham in English private possession, which was carried out by the hands of pupils. With all its decorative verve it clearly betrays the vanity of the foolhardy duke whose life ended so tragically. While

this portrait was probably painted during Buckingham's stay on the continent, Rubens executed the portrait of Dr. Turquet de Mayerne, the celebrated physician at the court of James I and Charles I, in London, about 1630.

We become acquainted with the artist himself and with his family in several attractive portraits. First is the important self portrait, an autograph repetition of the portrait in Windsor, which shows the artist at the height of his fame. We meet the type of his first wife, Isabella Brant, in several Madonna pictures (Nos. 4 and 6), that of his second, Helene Fourment, in a bust picture (No. 34) which exists in several repetitions. Of great charm are two portraits of the artist's children, both children of Isabella Brant—the lovely little head of Clara Serena, the artist's eldest

daughter, (No. 29.) and that of his favorite son, Nicholas, (No. 33), painted with the greatest pictorial freedom and full of poetic grace.

The oil sketches of Rubens are the triumph of his art. His imagination, his wide intellectual interests, his spirited manner of painting, are here seen from their most direct and impressive side.

The greatest portion of the works assembled in our exhibition is made up of these sketches. They were early appreciated by American collectors (one of their first and greatest admirers was John G. Johnson of Philadelphia), as they were rightly considered the pure and autograph expression of Rubens' art, superior to most of the large finished compositions, which were executed with the help of assistants. A reservation, however, must be made in this connection.

There often exist two or three examples of the same sketch, which on close inspection prove to be school products. This is true, for example, with the tapestry sketches, which would be multiplied by the pupils of Rubens for use by the weavers; but it also holds good for other sketches, which were probably copied by pupils in the workshop as part of their training, just as we find issuing from the workshop of Rembrandt, for the same reason, numerous copies of study heads and drawings. By placing the different examples of the same composition side by side, it is usually not difficult to pick out the original; in selecting the sketches for our exhibition we have exercised particular caution, and we believe that it affords an unusual opportunity to study this side of the master's art.



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## NEW EXHIBITIONS OF THE WEEK

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### Centenary Exhibition Of Martin Landscapes

At the Macbeth Galleries is a centenary exhibition of drawings by Homer Martin. They range from such early work such as *The Old Mill*, done in 1860, when he was twenty-four, to pieces of the mature period, *Newport Neck*, *Wild Coast*, *Newport*, *Golden Sands* and a *Newport Landscape*, which was his last work, painted in 1896. It is easy to watch Martin's development out of the Hudson River School style of the first works, into a freer more atmospheric, semi-Impressionistic manner, and to see definite areas of canvas which testify to his absorption in the matter of Impressionism. But he was a painstaking artist whose temperament was not entirely suited to this school, and he had a way of laying in foregrounds with laboriousness and unreality, so that he seldom achieved real strength of quality.

However, in such paintings as his last, *Newport Landscape*, *Landscape Near The Sea*, *Wild Coast*, *Newport*, and some of the pencil drawings, there is unity of effect. He could at times paint charmingly; at other times he descended to an oily and static level which was less noticeable a generation ago.

Martin had a poetic interest in landscape which flowered in gentle luminous skies, pleasing shore-lines and trees. It will be remembered that he was one of the painters whose popularity came after a lifetime of impecuniousness and struggle.

### New York as Observed By Bernard Lamotte

The Wildenstein Galleries have a fine exhibition of new gouaches of New York by Bernard Lamotte, that extraordinary young Parisian who is having his first sight of us this winter. Fully to appreciate the brilliant work at the exhibition, it is advantageous to know that Lamotte, known as the "Arsène Lupin" of the Parisian art world, has for some years successfully combined painting with journalism and detective work. He is unique in being the only French artist who has worked actually as part of the Paris special police. He has been commissioned by *Le Temps* to do studies of New York; he has been adequately introduced

to the city by the New York Police, and the results fill several rooms of the spacious Wildenstein Galleries.

Lamotte's gifts are so exceptional and the quality of his work so high, that he has little trouble in escaping the journalistic-in-paint dangers—which, with a lesser artist, would be ruinous under the same conditions. He is a fine artist in spite of the fact that his special kind of work encourages facility and quantity. In most pictures he stays within the bounds of the world he has made his preoccupation, yet when he steps even a little out of it, as he does in several landscapes and studies of New York harbors, he even gains distinction. In other words, he is not dependent on the strong flavor of underworld life to give his work character. He is not infallible—now and then we do feel the demon facility creeping into things—but rarely; and in general the forty-seven gouaches presented are a delight.

What unusual richness he gets into his medium! Whether he is doing street scenes or night-courts, Harlem "babes" or Central Park landscapes, he gives us New York endowed with its just brilliance, yet honestly seen. Some are amusing, many are terrible in subject; but all of them are familiar to New Yorkers. *Rain*, *Whiskey*, and *Cold Bread Line*, *Dime A Dance*, *The Bowery*, *Subway Concert*, *Night Club*, are among the most winning. The landscapes and harbor scenes are just as fine—*Battery Park*, is a metallic idyll; *Hudson Sunset*, a remarkable affair of yellows, ochres and pink smoke oozing out of a tug's funnel; *Melting Snow*, for rare color; *Ferry Slip*, a pink harbor study which is completely convincing.

### Blake's Illustrations For The Book of Job

Raymond and Raymond, a gallery which deals in consistently excellent reproductions, is now showing the complete series of William Blake's illustrations for the *Book of Job*. There are over a hundred pieces in all, and they are so well reproduced (the process is done in England), that they should satisfy the most exacting. The first set, done by Blake for his benefactor, Thomas Butts, is presented, and also reductions for page illustrations. Among

the groups in this great *Job* collection are the *Vision of Eliphaz* and the *Wrath of Eliphaz*. To see the entire assembly is to realize again the marvelous wealth of Blake's faculties, his unique conception of the figure, and the intensity of his supernatural world. The work has the double advantage of being effective as decoration and absorbing to any lover of Blake.

### Vasily Kandinsky, the Early Abstractionist

At J. B. Neumann's New Art Circle there are fifteen paintings by Vasily Kandinsky, chosen by Mr. Neumann out of three hundred. The precision and care shown in all this artist's work does not lead one to think of his being so prolific; but the fact is that Kandinsky is seventy years old and has done these abstractions for more than twenty-five years. His ripe age is a paradox in view of the impersonal sprightliness, the accurate voyaging of his imagination. Of pure Russian descent, he was born in Moscow, later lived in Germany and now has moved to France. When his work first appeared, around 1907 and 1908, it was a revolutionary event; consistently and with absorption he has continued since then, and he may truly be called the father of the Abstractionist movement. His influence has been felt not only by Paul Klee but by all the *Bauhaus* group, whose work, by the way, has been sparingly presented in New York.

To select favorites from Mr. Neumann's fifteen examples is as personal and subjective a business as choosing a perfume; there is a beauty of fragile structure and firm conception in *Batiment Leger*; *Glittering* gives off subtle horizontal emanations; *Growing* is a gaily colored harmony of upward-thrusting curves; *Green Over Green* is secretive, like a supernatural architect's plan for the house of an idea. All the colors are mysteriously pleasing.

Kandinsky has somewhere written to the effect that "the harmony of the new art demands a more subtle construction . . . something that appeals less to the eye and more to the soul. This 'concealed construction' may arise from an apparently fortuitous selection of forms on the canvas. Their external lack of cohesion is their internal harmony. This



EXHIBITED AT THE WILDENSTEIN GALLERIES

"SUBWAY," ONE OF BERNARD LAMOTTE'S NEW GOUACHE STUDIES OF LIFE IN NEW YORK





EXHIBITED AT THE REHN GALLERIES

"CASTLES IN SPAIN," AN IMAGINATIVE OIL BY ALLEN TUCKER



EXHIBITED AT THE MARIE STERNER GALLERIES

"YELLOW FARM," BY ZOLTAN L. SEPESHY, IN TEMPERA ON WOOD

haphazard arrangement of forms may be the future of artistic harmony. Their fundamental relationship will finally be able to be expressed in mathematical form, but in terms irregular rather than regular."

### Tucker's Strong Work In Oil and Watercolor

At the Rehn Galleries there are shown Allen Tucker's ten paintings and twenty-two watercolors. In all of his work there is such enthusiasm, such vigor and boldness of statement, that it is a shock to remember he is a man of seventy. He has done a great deal besides painting—his little book, *Design and The Idea*, is familiar to hosts of people, and many

students will remember his teaching at the Art Students' League.

Tucker is outstanding for his American quality; a directness, a forthright seeing of landscape, a cleanness of color on the one hand, and on the other a certain Anglo-Saxon imaginativeness. He paints Don Quixote, Sancho Panza, Ilium, Castles in Spain (such are the titles of certain canvases) as enthusiastically as he paints landscape which can be pointed to, if need be, on a map of New England. Yet in both moods his palette remains consistently high-keyed, emphatic with its yellows (which in the hands of a lesser master would certainly be eggy), and liberal with the light greens and blues which painters have used ever since the Impressionists called their attention to the fact that, in landscape, these colors can be used in a very

high key and held there without losing conviction.

To understand the oils, one should study the watercolors thoroughly; in these he puts things down with amazing directness and because they are less worked on than the oils they illustrate his method of attack. They are, however, much more than illuminating studies—as works of finished beauty they rank high. *Straight Rain* is a daring interpretation; *Sun and Sea* is striped onto the paper with courage; *Easterly Gale* fairly blows out of the room and yet is a fine piece of painting; *Fog Fingers* uses yellow in his typically dangerous way and with a certain power; *Red Store House* says once and for all that watercolor can be what you make it.

One of Tucker's most admired oils is *Don Quixote y Sancho Panza*, with its

apocalyptic sun and solemn figures bathed in a golden light. It shows him, to be sure, at his imaginative best. The familiar *Ilium* speaks through yellows and green-blues oddly patterned. A smaller canvas, *St. Francis, Canticle to the Sun* is conceived in exaltation and shows Tucker's characteristic way of expressing solar splendor. Among the landscapes, *Walls* is most successful. Here a compositional charm makes itself felt along with integrity of color. *Country House* is full of vitality, and *Signals* is the only portrayal in oil of rain—rain enveloping a boat, a rocket, a man ashore and a flare.

Tucker has done a series of American historical scenes, one of which is now in the Duncan Phillips Collection, another at the Whitney Museum, and in this exhibition we have one example—

*Retreat From Monmouth*. It is not as pleasing as some of Tucker's work, chiefly because he has chosen to use a preëminent blue-green which becomes arbitrary, and is not backed up by conviction in the painting of the figures. Nevertheless, in everything presented there is a freedom of brushwork and real gusto that is always good to see after too much sophistication.

### Middle Western Scenes Painted in Tempera

The Marie Sterner Galleries are exhibiting the work of Zoltan L. Sepeshy, both his paintings in tempera on wood, and watercolors. This Hungarian-born artist has for many years lived and

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worked in America and is resident painter at the Cranbrook Academy of Art near Detroit. He paints with a cool palette, building up his pictures ruggedly and yet with suave use of block-like color-forms kept fairly sombre in key and individualized to the point of arbitrariness. He is a good example of a painter whose style is in danger of getting the better of him; the danger lying in the fact that his style is such a good and virile one.

His subject matter is delightful—a handful of titles gives some idea of their indigenous nature: *Ohio Land, Great Lakes Harbor, Scranton Coal Chute, Freight Ferry, Oklahoma Dust, Saturday Concert*. He has, in the Middle West, as fruitful a field as there is available today.

In addition to Mr. Sepeshy's work, there is currently shown a group of watercolors by Mary Peixotto. Since her exhibition last year her work testifies to continued development.

### Paula MacWhite's Show Of Irish Paintings

The gallery of Mrs. Cornelius J. Sullivan is showing paintings by Paula MacWhite. Mrs. MacWhite, who, in private life, is the wife of the Irish Minister at Washington, was born in Denmark and received her first art education in Copenhagen in the early years of the World War. As soon as post-war conditions permitted she went to Paris to satisfy her desire for a more intimate acquaintanceship with French art and artistic institutions. She studied at the Académie Julien and later at the more liberal schools of Montparnasse. After her marriage she studied and painted in Switzerland, where her husband was stationed in a diplomatic post, and later in Munich and Italy. Mrs. MacWhite exhibited in the *Salon des Artistes Français* in the spring of 1926 and at the Roerich Museum, New York, in 1934.

The present exhibition of Irish landscapes is the outcome of prolonged visits in Ireland, where she lived on the road, driving from one spot to another, acquainting herself with the more intimate details of Irish life and character. There are twenty-three canvases, giving us glimpses of Connemara, Cork, Kerry, Aran and such lakes as Caragh. Mrs. MacWhite's technique is best shown in *An Aran Island Village*, which is cleanly done in block-like strokes laid on consistently and with a clear understanding of the effect desired.

### Kainz, Expressionist In New Watercolors

The Weyhe Gallery is showing recent watercolors by Martin Kainz, who proves by his varied palette that he is not afraid to throw in all sorts of colors to get the effect he wants. The pictures are fairly large, and make a vivid group. Kainz's subject-matter is simple landscape, and is definitely of secondary importance, his main interest lying in color. We find daring use of yellows, purples, greens, reds, put on in a flowing technique rather than the spotted method so often found in this medium. So free is his range that one wishes he would give more focus to his palette. His method is expressionist at all times.

### American Negro Types In Portrait Studies

Elisabeth Paxton Oliver's twenty canvases on exhibit at the Ehrich-Newhouse Galleries are all studies of American negroes, some of them descendants of the coastal Spanish slaves, some inland types, and many blends of mixed stock. They are all painted with the understanding that can come only from long acquaintance and an attitude of friendliness. What is lacking in artistic grounding is compensated by human appreciation: the work should be judged by other standards than aesthetic. The negro has always been one of the most tempting subjects available for painters; in no people living among us is there more variety of sheer color or more rhythmic physical expression. But Mrs. Oliver seems to be concerned with psychological differences and personal attributes more than with the larger im-

personal phases of the race. Although the painting is uniformly of average quality, she is to be commended for taking the time and energy to think about negroes in a kindly way.

### The Modern Miniatures Of Fifty-one Artists

The Grand Central Art Galleries are hosts to the thirty-seventh annual exhibition of the American Society of Miniature Painters. There are altogether one hundred and five miniatures presented; these are done by fifty-one members. Here is an exhibition that takes



EXHIBITED AT THE GRAND CENTRAL  
ART GALLERIES

"THE GLASS BALL," BY PATTEE  
PRIZE WINNING MINIATURE

a special state of mind and plenty of time—miniatures in the Grand Central Terminal Building seem as much of an anachronism as it would be possible to contrive. Although it would appear that the twentieth century is out of tune with the idea of this art, here is a very active Society to say otherwise.

The subjects are, of course, predominantly portraits, but there is a surprisingly large number of thumbnail still-life studies. The portraits include many children, and not a few men. The Jury of Award for this organization consists of Anne Goldthwaite, Harrington Mann and William E. B. Starkweather. Among the Levantia White Boardman Memorial Medal awards, it is noted that in 1935 the medal was given to Sarah Eakin Cowan for her *Roger*. The list of exhibitors this year includes Florence Beecher, Betsy Flagg Melcher, Sarah E. Cowan, Malte Hasselriis, Mary, McMullan, Elsie Dodge Pattee, Lily B. P. Rhome, Artemis Tavshanjan and Frederick W. Walther. All the work testifies to much patience, careful striving for likeness, finesse and exactitude.

### Conservative Works By Contemporaries

The Studio Guild has a large presentation of contemporary painting in varied styles, as well as sculpture. This organization, of which most of the exhibitors are members, believes in showing pictures in a furnished setting, which gives the gallery a pleasant air of informality. It acts as a center from which artists, both members and non-members, may obtain advice and information concerning other arts as well as painting and sculpture; and sometimes a showing. Since its foundation in 1923, the Guild has built up a considerable membership. The work shown at present is of a conservative nature, with a generous sprinkling of portraiture and not a few wall panels. Among the large number of exhibitors are the following artists: Eugene Higgins, Ernest Lawson, George de Forest Brush, John J. Sobel, Robert Brackman, Roselle H. Osk, Chauncey F. Ryder, Gustave Wiegand, Roy Brown, Andre Champollion, Agnes Tait, Edna L. Bernstein, Charles P. Gruppe. The sculptors include Wheeler Williams, Elizabeth Gardner, Joseph Nicolosi and Jessie D. Staggs.

It will be observed that among the painters are many identified with the Grand Central Galleries, and exhibited through the courtesy of that organization. After seeing this collection the conclusion is evident that a large number of artists are still working academically and in the traditions established by their predecessors.

### Twenty-five Years Ago in The Art News

Mr. R. C. Williams of London arrived on the Mauretania bringing with him a Velasquez for the joint account of Knoedler & Co. and Scott & Fowles. The painting, entitled *Portrait of Philip IV of Spain*, was valued by Mr. Williams at \$440,000. It was known as the lost Velasquez for many years, but was finally located in the collection of the Bourbon Parma family in Austria. It represents the monarch standing full length in a Field Marshal's costume. Mr. Henry C. Frick later purchased this portrait for the drawing room of his Fifth Avenue home.

An Augustus John exhibition in London reported phenomenal success, selling nearly all the paintings shown at prices ranging from £150 to £250 each. The total realized was over £3,000, a record which brought forth great hopes for the reviving business of modern art.

The Art Association of Columbus, Ohio, invited the New York "Independents" to show their works there, and asked Robert Henri to give a lecture. The canvases were all hung with the exception of several nudes, at which the ladies exclaimed loudly: "It would never do for the young people and the clergy!" So the nudes were relegated to a dark room, their faces turned to the wall and covered securely. Robert Henri heard of this and immediately canceled his lecture engagement. After considerable correspondence, a compromise was reached. The Art Committee agreed to hang the nudes in a separate room. Mr. Henri then agreed to give his lecture, which was a profound success, and it was hoped to have had a broadening influence.

The first exhibition by members of the Lotus Club opened with forty-six examples of American art. The place of honor on the North Wall was given to Frederick J. Waugh's canvas, *A Heavy Sea*. To the right was a composition by Charles Hawthorne, much admired for its color and arrangement. The center East Wall was occupied by Frederick Naegele's dignified portrait of Mrs. John Scott Browning and her two sons. Gifford Beal showed a "virile and imposing painting," entitled *Storm King*. *Golden Afternoon* by Childe Hassam was considered "a color delight."

One hundred and ten etchings and dry points by Whistler were on display at the lower gallery of Knoedler & Co. They included some fifteen examples of the French set, a score or more of the Thames set, several fine examples of the Venice series, notably a superb *Nocturne III*, considered the finest impression from the plate. *Model Resting*, *Reading by Lamplight*, *Music Room* and the *Little Velvet Dress* were other well known prints exhibited.

It was stated that the majority of art objects and antiques from the collection of the late Charles Mannheim of Paris had been purchased by Mr. J. P. Morgan. It appeared that Mr. Morgan secured the first Mannheim Collection some years before, and had now acquired the present collection which was completed shortly before Mr. Mannheim's death.

The Sorolla exhibition at the Art Institute of Chicago opened five galleries of paintings and smaller sketches. A critic described the show as having color schemes that were more defiant, and work done with a new recklessness and dexterity. The public was warned to restrain its comments, and "try to enter into the spirit of something totally different from that which hangs in any of the adjoining galleries." Visitors were reminded that Wagner shocked musical ears, when first heard, that the works of Whistler shocked Ruskin, and the first pre-Raphaelites and Impressionists awoke the tongues of many who later discovered hidden harmonies.

It was reported that the Independents were to exhibit during the latter part of March and the first of April, under different conditions from the previous year. The plans were made to secure the quarters of the Beaux Arts Society of Architects in order to have more room and convenience.



## PARIS NOTES

One of the most successful exhibitions of the season is that of Roland Oudot at the *Galerie Druet*. M. Oudot presents fifty works all done within the last two years. After seeing the several compositions, the numerous landscapes, and rare still lifes, one is convinced that he has found himself; that he knows how he wants to describe his sitters to the world, that he has become sure of his palette as well as his public. One is very conscious of his public, aware of an artificial world created by Oudot to charm it, and sad that there are so few glimpses of the world as he must really see it himself. Occasional paintings lack the theatrical quality of unreality mentioned above, but they are a few, and it is to be regretted. Out of the group the smaller canvases are the most successful. His color is generally good, sometimes outstandingly fine.

With the fast approaching Paris Exposition of 1937, the *Salon des Artistes français* finds itself out of the Grand Palais. Plans are being made at present to erect a temporary construction on the esplanade in front of *Les Invalides* to house the *Salon d'Automne*. The independents and the Spring Salon will still have time to show in the Grand Palais this year, but after that they must leave the Champs Elysées and retire to the Left Bank. Joseph Hiriart has been chosen to put up the new quarters for the Salons, and has already shown his plans to the Federation of Creative Artists. The different committees of each Salon must pass upon these before they are put into action.

In the Pavillon de Marsan of the Musée des Arts Decoratifs an exhibition of contemporary photographs is being presented along with a retrospective group of photographs from 1830 to 1900. The value of this latter group as a record of the progress of an art is obvious. Historical events, changing styles and tastes are set down for the years to come. If the technique is imperfect it does not matter. Scientific photographs from the observatories of Paris, and Meudon, and the Musée Oceanographique de Monaco display as much design and beauty as the carefully planned compositions of "artistic" photographers. Out of the 1600 proofs exhibited, many are from countries other than France: Winter sports in Switzerland, peasant dances of Hungary, Mussolini's yacht, body building exercises in the U.S.S.R., and portraits of theatrical stars by Steichen in New York. Of the French proofs, the documents of the French expedition to Greenland, the detailed photographs of Chartres, the portraiture of Aurel Bauh and



EXHIBITED AT SPINK & SON, LONDON  
BUDDHA IN MEDITATION, LIMESTONE CARVING, 518 A.D.

Yvonne Chevalier and the white pigeons of Juliette Lasserre attract special attention.

A recent exhibition presented by Bernheim-Jeune at their Faubourg-Saint-Honoré galleries drew praise from the critics. Known as *Quelques Esquisses de Grand Maîtres* it showed drawings of Corot, Gauguin, Delacroix, Cézanne, Puvis de Chavannes, Vuillard, Chagall, Utrillo, Dufy, Vlaminck, Roussel and some Crimean War sketches of Constantin Guys. One doubts the complete accuracy of the honors bestowed by the sweeping title of the exhibition, but the Manets, Delacroix and Corots seem fully deserving of them.

Other exhibitions worthy of note are: Edith Auerbach, showing her landscapes and still lifes at the Galerie Bonaparte; The *Troisième Groupe* (Luc-Albert Moreau, Pascin, Utrillo, Vergé-Sarrat, Coubine, Friesz, Gromaire, Picart-le-Doux, Kisling, Chirico, Cochet, Goerg,

Coubine) at the Galerie Drouot; the young Maurice Serullaz, still life and landscapes at the Galerie Charpentier; *Musée du Jeu du Paume*, acquisitions of 1935.

At the galleries of Paul Rosenberg there is current an important exhibition of the works of Georges Seurat, which will continue until February 29.

At the Hotel Drouot a drawing attributed to Ingres, *Portrait de Mlle. Mathilde Ramel*, was sold for 16,000 francs. Other drawings by this same artist, *Portrait du Docteur Norbert Hache*, and *Phlémon et Baucis* realized 14,500 and 1,100 francs respectively. A paint box in walnut which once belonged to Ingres was sold for 1,100 francs. Other important sales included the collection of first editions and autographed manuscripts of Alphonse Daudet and Anatole France from the library of M. le Comte de S. which was broken up and sold for more than 235,000 francs.

## LONDON NOTES

The Imperial Gallery of Art, Imperial Institute, South Kensington, has an exhibition of the painting (murals), sculpture, architectural drawings and engravings of those who competed for Rome scholarships of 1936. There are thirty sets of work in all, with the majority of prize winners or those highly commended coming from the Royal College of Art.

The set subject for the mural painting was the decorative scheme for the principal dining room of a large restaurant. The prize in this division went to Mr. Laurence Norris of Beckenham Art School and the Royal College. Mr. Norris handled the subject with humor and intelligence, doing a series of panels illustrating the sources of foods and drinks.

The sculpture did not receive as enthusiastic reviews as the mural paintings. Within the subject of two figures in the round the majority of those competing undertook too big a conception, endeavoring to employ the two figures for illustrative purposes. *Adam and Eve* by Mr. Garth Williams of the Westminster Art School and the Royal College won the prize for this group.

Out of four sets of engravings, those of Mr. Hubert A. Freeth received the high honors. As a group the graphic arts were certainly the most successful.

It is interesting to note that war conditions in Italy have brought about great changes in the present régime of the British School in Rome. Since outdoor sketching is restricted, and the economic situation bad, the painting and engraving students have gone to Spain, and the sculpture students to the British School at Athens.

Spink & Son are presenting a collection of Chinese art in which is a fine limestone Buddha, seated with hands in the meditation mudra before a glory shaped as a lotus petal. The back of the glory is carved with twenty-one Buddhas seated in niches of which there are five rows. Three sides of the dais on which the Buddha is seated are carved with a beautiful frieze of guardians or *lokan palas*. The back or fourth side of the dais is covered with a long incised description telling of the making of the image in honor of the artist's parents, 518 A.D.

Two more Chinese exhibitions are current in London, where the Walker's Galleries exhibit watercolors of the eighteenth century and the gallery of Mrs. Betty Joel shows the contemporary art of Mr. Chiang Lee.

The charming watercolors of the Walker's collection are part of a series which is not well known to the public. It was probably brought to England

at the close of the eighteenth century by some officials returning from China. The pictures are small, executed with great technical dexterity. They include domestic scenes, flowers and birds; butterflies, insects and baskets of flowers.

Chiang Lee uses his brushes with great skill to portray the varying moods of the landscapes of his own country. The snow scenes, moonlight, autumn, spring and nightfall are all poetically described by the pictures of this statesman, scientist, artist and poet. The gallery is also showing a collection of Ching Dynasty Fans.

From Dublin comes word of the opening of a memorial exhibition of the works of George Russell (A.E.) at the Daniel Egan Gallery of St. Stephen's Green. Over eighty of his works are in the group shown, including paintings, drawings and a few of his manuscripts and volumes of poetry. Mr. Dermot O'Brien opened the exhibition with a speech upon the works of A. E. and his technique. He discussed the unreal, visionary quality the persons in his paintings, the great love of color A. E. felt throughout his life, and the influence Millet had upon his art. Mr. O'Brien said that a Russell landscape with figures began with the figures and then gradually the landscape of rocks, trees, water, etc., grew up about them. His drawings were tight, but with painting Russell found a new freedom of expression. All his works display an original, definite viewpoint, sure of what it had to say about everything.

An important collection of German glass of the seventeenth and eighteenth centuries, the property of the H. U. Kuester of Ottershaw Park, Surrey, will be dispersed at public auction at Christie's of London on February 25. Included in the collection are: a cup and cover, early eighteenth century Silesian, with the bowl engraved with the story of Jacob at the well; a humper, decorated with colored enamels of horse shoeing and poultry feeding, date 1781; a tumbler, on three ball feet, colored ruby, carved in high relief with a Bacchanalian scene, Potsdam, late seventeenth century and many other items of equal interest to the collector. Old English glass, property of a gentleman, will be sold at Christie's on the same day as the Kuester sale.

Old English silver from the collection of R. Malthus and others will be dispersed at public auction at Christie's on February 26, exhibited from February 24. Included in the sale are a William and Mary plain cylindrical tankard and cover by Timothy Ley, 1689; a William III small, two-handled porringer by Joseph Stokes, 1698; four candlesticks by George Hill of Dublin, circa 1765; a George I rat-tailed basting spoon dated 1718; a George II plain cylindrical dredger, with pierced cover, by Robert Lucas, and other pieces.

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## T'zu Chou—the Sgraffito Ware of the Sung Dynasty



These two pear-shaped T'zu Chou vases with lotus leaf and petal design are from the collection of Parish-Watson & Co., Inc. The green enamel base, iridescent in places, is encircled by the flowers which are outlined in iron red. The shoulders are banded in red and green, making a contrast to the olive-yellow base of the neck. Both the transparent glaze and the creamy slip stop short of the foot of the vases.



A gem of the Yamanaka collection is this oviform vase in T'zu Chou ware of the Sung Dynasty. The vase is tall—over sixteen inches high—with a large flower pattern in brownish black against a background of old ivory. Its slender lines are accentuated by the short small neck and smaller mouth. As a decorative piece or collector's object the vase is a splendid example of T'zu Chou pottery.



This fragment of a portrait of a lady of high rank in T'zu Chou ware is crested with a yellow phoenix whose plumage is traced in green and black. Her delicate face is accented with red lips and black hair, eyes and eyebrows. The hollow body made of buff pottery is covered with a creamy slip with a colorless glaze, partially cracked. A cloak falls loosely from her shoulders. From the collection of Parish-Watson & Co.

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A Stuart bracket clock by A. Fromanteel, circa 1675, is one of the outstanding pieces of the collection of Arthur S. Vernay, Inc. The dignified case with a minimum of ornamentation is finely ebonized. Around the circle of the dial four cherubic heads guard the passing seconds; below them the inscription of the maker states: A. Fromanteel London fecit. It is of a simplicity characteristic of the age in which it was made.



This George III mahogany bracket clock was made around 1780 by Robert Philp of London. The quadrangular arched case has a bail carrying handle. Gilded rococo appliques border the fine white enamel dial. It will strike away the hours of the day for its owner or let them pass without comment, when the owner so desires. It is now a part of the collection on exhibition at the American Art Association-Anderson Galleries, Inc.



This original bracket clock was made by Christopher Pinchbeck, a celebrated watchmaker of the eighteenth century. It proudly boasts of having belonged at one time to that Prince of Wales who afterward became George IV.

IV. At present it may be seen at the galleries of Arthur Ackermann & Son in New York. The case is in the style of Louis XV, surmounted by the maker's name which is framed with two cupids and a garland. The dial is in white enamel.



An amusing Chinese design of gold on black lacquer decorates the case of this eighteenth century English clock from the collection of Lenygon & Morant, Inc. The dial has a complementary Pagoda-motif lightly traced beneath the sturdily English name and London address of the maker. Surrounding the dial is a fine scroll pattern repeated around the dial of the striker.



Around 1745, David Hubert of London designed this large bracket clock. It is twenty-two inches high, and fifteen inches wide. The case is highly decorated with red and gold lacquer in an intricate bird and flower pattern. The Chinese influence, so strongly felt in the eighteenth century, dominates the case in decorations only. The lines of the timepiece itself are strong and impressive; it is now in the collection of Arthur H. Vernay, Inc.

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## COMING AUCTIONS

### Two Libraries of First Editions

Standard sets, first editions and general literature from the library of the late Thomas Mott Osborne of Auburn, N. Y., sold by order of his son, Lithgow Osborne, Commissioner of the New York State Conservation Department, and from the library of the late Charles A. Wightman of Evanston, Ill., sold by order of the present owner, Miss Margaret M. Wightman, with other properties, will be dispersed at public sale at the American Art Association-Anderson Galleries the afternoons of February 19 and 20, following exhibition from February 15.

Collections of first editions of works by Charles Dickens, William M. Thackeray and Anthony Trollope, and separate first editions, some in the original monthly parts as first published, of these writers are among the books offered in this sale, as is a collection of 100 volumes of works by Sir Walter Scott, most of which are also first editions.

The "Outward Bound" edition of Rudyard Kipling's works in 34 volumes, printed on Japan vellum, and the "Unique" edition of Thackeray's works, this last extended from 25 to 52 volumes by the insertion of over two thousand illustrations are among many standard sets included.

John Griffith's *The Paintings in the Buddhist Cave Temples of Ajanta, Khandesh, India*, 2 volumes, London, 1896-7, is apparently the first copy of this important art reference work to be offered at public sale in this country.

Other interesting items are an early thirteenth century manuscript of Martinus Polonus' *Chronicles of the Popes in Latin*; first editions of W. H. Pyne's *The History of the Royal Residences*, printed in London in 1819 and illustrated with colored aquatints, and of Samuel L. Clemens' *The Adventures of Huckleberry Finn*, printed in New York in 1885; and a copy of the first American edition of Lewis Carroll's *Alice's Adventures in Wonderland*, published in New York in 1866 from the sheets of

the rare suppressed first edition printed in London the previous year.

### English Decorative Art In Wilson-North Sale

English period furniture and decorations, Queen Anne and Georgian silver and Sheffield plate, English decorative and table porcelains, fabrics, paintings and Oriental rugs, comprising the property of Mrs. Richard T. Wilson of Newport, R. I., and New York, the private collection of W. H. North of Guildford, Surrey, England, and other properties will be dispersed at public sale at the American Art Association-Anderson Galleries the afternoons of February 21 and 22, following exhibition from February 15.

A Charles II English seventeenth century carved walnut love-seat covered in fine sixteenth century Brussels Renaissance tapestry woven with allegorical figures and cupids, vases of flowers and other decorations is prominent among the Wilson property. Other English furniture, ranging in period from the seventeenth to the early nineteenth century, includes an early Georgian carved and decorated mahogany corner cupboard, a Sheraton inlaid mahogany bow-front sideboard and a handsome Sheraton inlaid mahogany secretary bookcase dating from about 1805, all of which are from the North collection.

Other attractive pieces are a pair of Sheraton decorated and inlaid satinwood commodes, a Georgian mahogany miniature break-front china cabinet, and a pair of colorful Coromandel lacquer bombe commodes in the Louis XV style. An English seventeenth century Charles II carved walnut tall-back armchair and two English eighteenth century Georgian pieces in mahogany, a card table and slant-front desk, are other period examples.

Exceptional examples of London silver-smithing offered in this sale include a very important William and Mary silver flat-topped tankard with engraved coat of arms, made by John Hodson in 1694, from the collection of the Rt. Rev.



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Bishop of Derry, and a graceful George II skittle-ball kettle with engraved coat of arms, on a stand, made by John Swift in 1749. Other notable pieces are a fine George II lighthouse-shaped coffee pot with domed top made by Anthony Nelme in 1730, a set of four George II silver candlesticks by William Grundy and John Cafe in 1751-3, a George II silver salver with shell-molded and piecrust edge and engraved ro-coco escutcheon displaying the arms of Raymond of Langley, Herts, made by William Peaston in 1754. Two George III salvers include one of Irish origin, made by William Homer of Dublin about 1765, with engraved coat of arms and an inscription of presentation to Thomas Eves Green, Esq., Under-Sheriff of Dublin, dated 1797.

A variety of choice Oriental rugs include a Sarouk palace carpet of important size, measuring over twenty-eight feet in length, and Kirman millefleurs, Kashan silk medallion and Indian vase examples. An attractive Flemish verdure tapestry of the early eighteenth century appears among various interesting decorative textiles and fabrics.

Decorative objects include two Georgian tall-case clocks, one in walnut made by John Burputt of London (fl. 1720-50), and two bracket clocks, one made by Robert Philp of London about 1780.

A group of paintings of various schools and periods include *Figures Before a Corinthian Temple* by the Italian artist, Giovanni Paolo Pannini (circa 1695-1768); and *Cattle Pasturing* by Emile van Marcke, French nineteenth century painter, both from the Wilson collection.

Worcester, Swansea, Minton, Nanking and other porcelains, Japanese and Chinese pottery and porcelains, lacquer and carvings, Japanese and East Indian arms, and prints are also offered in this sale.

### Currier & Ives Prints Of Several Collectors

Currier and Ives lithographs from the collections of Miss A. S. Colgate of Tuxedo Park, N. Y., Mr. Cecil Harrison and others will be dispersed at public sale at the Plaza Art Galleries the evening of February 20, following exhibition from February 16.

These collections include such fine examples as the large *Peytona and Fashion* folio, among the rarest of the Currier horse prints; *American Farm Scenes*, Number 4; Fanny Palmer's ex-



COLGATE-HARRISON SALE: PLAZA ART GALLERIES

"AMERICAN FARM SCENES, NO. 4," AN EARLY PALMER PRINT

cellent winter scene; *The Cares of a Family*, in its rare first state and *The Last Shot*, of which there are few known copies.

Two outstanding marines included in the sale are: *Midnight Race on the Mississippi*, large folio, and Butterworth's *The Racer*. Out of the large group of sporting prints, *American Field Sports—Retrieving, Catching a Tartar* (companion piece to *A Tight Fix*), and *Deer Shooting on the Shattagee*, are of special merit.

In the collection of early railroad prints are the well known: *American Railroad Scene—Snow Bound*, *The Route to California*, *Express Train* and *Through to the Pacific*.

Also included in the sale are the old New York scenes: *U. S. Post Office, New York*; *City Hall, New York* and others; the perfectly matched set of *American Homestead scenes: Spring, Summer, Autumn and Winter*, and the *Winter scenes: Ice Boat on the Hudson*, large folio; *Central Park in Winter* and *Farm-yard in Winter*, small folio.

### American and English Antique Furnishings

Fine early American and English furniture and decorations will go on view

on Monday, February 17, at the Plaza Art Galleries, prior to dispersal on Friday and Saturday afternoons, February 21 and 22, at 2 o'clock each day.

The American pieces include old chests, tables, occasional chairs, sets of dining chairs, desks, dining tables and sofas, as well as authentic reproductions. Outstanding is a Duncan Phyfe-Allison type drop leaf breakfast table. Also included are English, French and Italian pieces of the seventeenth, eighteenth, and nineteenth centuries.

Of special interest is a collection of Rogers' groups which include such subjects as *Rip Van Winkle Returned*, *Wounded to the Rear—One More Shot*, *The Picket Guard*, *Rip Van Winkle at Home*, *The Traveling Magician*, *The Council of War*, *The Fugitives Story*, *Returned Volunteer—How the Fort Was Taken* and *Rip Van Winkle on the Mountain*.

There are a number of French eighteenth century reception fans, appliqué with carved and colored ivory and mother of pearl, gilt and silvered.

Both the Rogers' groups and the fans should be of especial interest to decorators because of their vogue today.

Early American glassware and English and American silver, silver plate ware and Sheffield plate as well as decorative lamps, Oriental rugs and a wide assortment of bric-a-brac complete this catalogue.

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## CALENDAR OF NEW YORK EXHIBITIONS

### MUSEUMS AND PUBLIC GALLERIES

American Academy of Arts and Letters, Broadway at 155th St. *Paintings by Cecilia Beaux*, to May 3.  
 American Fine Arts Galleries, 215 W. 57th St. *Architectural League Exhibition*, Feb. 18-29.  
 A. W. A. Gallery, 353 W. 57th St. *Paintings and Sculpture of Members*, to Feb. 29.  
 Art Students' League, 215 W. 57th St. *Drawings by Contemporary Artists*, to Feb. 22.  
*Paintings and Copies of Old Masters by Alexander Abels*, to Feb. 21.  
 Brooklyn Museum, Eastern Parkway. *Dance in Art*, to March 14.  
 Columbia University, Philosophy Hall. *Paintings by Carl Schmitt*, to Feb. 29. *Avery Library, The Architectural History of Columbia University*, to Feb. 29.  
 Decorators' Club, 745 Fifth Ave. *Photographic Murals*, to Feb. 21.  
 Federal Art Project Gallery, 7 East 38th St. *Watercolors and Prints*, Feb. 19-29.  
 International Art Center, 310 Riverside Dr. *Norwegian Paintings*, to Feb. 26.  
 Metropolitan Museum of Art. *The Work of Francisco Goya*, to March 9. *Egyptian Acquisitions, 1934-1935*.  
 Municipal Art Galleries, 62 West 53rd St. *Paintings by New York Artists*, Feb. 18-March 3.  
 Museum of the City of New York, Fifth Ave. at 104th St. *"Parades and Processions in New York"; Photographs of New York Shop Windows—1935; Late Nineteenth Century Brocade Dresses; "Hamlet in New York."*  
 New School for Social Research, 66 W. 12th St. *Paintings and Mural Cartoons by Henry Varnum Poor*, to March 2.  
 New York Public Library, 42nd St. & Fifth Ave. *Japanese Figure Prints*, to April 16.  
 Newark Museum, N. J. *Recent Acquisitions; Modern American Paintings and Sculpture From the Museum Collection*.  
 Whitney Museum, 10 W. 8th St. *Part II of the Second Biennial Exhibition of Sculpture, Drawings and Prints*, Feb. 18-March 18.

### SPECIAL EXHIBITIONS

An American Place, 509 Madison Ave. *Paintings by Georgia O'Keeffe*, to Feb. 27.  
 Arden Galleries, 460 Park Ave. *Wax Sculptures by Hidalgo*, to Feb. 29.  
 Argent Galleries, 42 W. 57th St. *Compositions with Birds by Berta N. Briggs; Small Sculpture by Jessie A. Stag; Paintings by Alexander Sideris*, Feb. 17-22.  
 Bignou Galleries, 32 E. 57th St. *Cézanne, Courbet, Fantin-Latour, Van Gogh, Monet and Renoir*, to March 1.  
 Carroll Carstairs Galleries, 11 E. 57th St. *Nineteenth and Twentieth Century French Paintings*, to Feb. 29.  
 Contemporary Arts, 41 W. 54th St. *Wood Sculpture by Boris Kagen*, to Feb. 22.  
 Downtown Galleries, 113 W. 13th St. *American Birds, Sculpture 1785-1935*, to Feb. 21.  
 Dudensing Gallery, 697 Fifth Ave. *Drawings of a Mediaeval Village by Ivar Elis Evers*, from Feb. 17.  
 Durand-Ruel Galleries, 12 East 57th Street. *Paintings by Boudin*, to Feb. 21.  
 Ehrlich-Newhouse Galleries, 578 Madison Ave. *Portraits by Elisabeth Paxton Oliver*, to Feb. 22; *Paintings and Drawings by Angna Enters*, Feb. 19-March 7.  
 Ferargil Galleries, 63 E. 57th St. *Paintings by Maxfield Parrish; Watercolors by Paul Sample*, Feb. 17-March 1.  
 Fifteen Gallery, 37 W. 57th St. *Paintings by Isabelle Whitney*, Feb. 17-29.  
 Karl Freund Arts Gallery, 50 E. 57th St. *Modern Paintings; Recent Sculpture by Wheeler Williams*, Feb. 17-March 9.  
 Pascal M. Gatterdam Gallery, 925 Seventh Ave. *Paintings by Adam C. Maurer*, to Feb. 22.  
 Galerie René Gimpel, 2 East 57th St. *Modern Paintings and Myrbor Rugs by Modern French Artists*, to Feb. 29.  
 Grand Central Art Galleries, 15 Vanderbilt Ave. *American Society of Miniature Painters*, to Feb. 22. *Drawings by Rollin Kirby and Denys Wortman*, to Feb. 26. *Portraits by Marie Danforth Page and Landscapes by Marian P. Sloane*, to Feb. 29. *Recent paintings by Hobart Nichols*, Feb. 17-29.  
 Grand Central Art Galleries, Fifth Avenue Branch, 1 East 51st St. *Bronze Doors by Lawrence Tenny Stevens*, to Feb. 29.  
 Carl Fischer Gallery, 61 E. 57th St. *Paintings and Drawings by Loxton Knight*, Feb. 17-March 7.  
 Guild Art Gallery, 37 W. 57th St. *Paintings by Jacques Zucker*, to Feb. 23.  
 Marie Harriman Gallery, 61 E. 57th St. *French Paintings*, Feb. 17-March 14.  
 Kennedy Galleries, 785 Fifth Ave. *Prints and Models Illustrating Transportation*, to Feb. 29.  
 Keppel Galleries, 16 E. 57th St. *Four Great Satirists: Rowlandson, Hogarth, Bellows and Sloane*, Feb. 19-March 14.  
 Kleemann Galleries, 38 E. 57th St. *Color Prints from Manet to the Present*, to Feb. 22. *Drawings and Paintings by Eugene Higgins*, Feb. 17-March 1.  
 Knoedler Galleries, 14 E. 57th St. *Paintings and Drawings by A. Iacovleff*, to March 1.  
 Kraushaar Galleries, 680 Fifth Ave. *Paintings by Henry Keller*, Feb. 17-March 1.  
 John Levy Galleries, 1 East 57th St. *Recent Paintings by Jean Charlot*, Feb. 17-March 7.  
 Julien Levy Gallery, 602 Madison Ave. *Paintings by Walter Quirt*, Feb. 18-March 9.  
 Lilienfeld Galleries, Inc., 21 E. 57th St. *Paintings by Vlaminck*, to Feb. 29.  
 Macbeth Gallery, 11 E. 57th St. *Paintings by Homer Martin*, to Feb. 24.  
 Pierre Matisse Gallery, 51 E. 57th St. *Objects by Alexander Calder*, to Feb. 29.  
 Guy E. Mayer Gallery, 578 Madison Ave. *Prints by Contemporary Artists*, to Feb. 29.  
 McDonald Galleries, 665 Fifth Ave. *Lithographs by Odilon Redon*, to Feb. 20.  
 Midtown Galleries, 605 Madison Ave. *Paintings by Isabel Bishop*, to Feb. 29.  
 Milch Galleries, 108 W. 57th St. *Nineteenth and Twentieth Century Americans*, to Feb. 29.  
 Montross Gallery, 785 Fifth Ave. *Paintings by Nat Ramer*, Feb. 17-29.  
 Morton Galleries, 130 West 57th St. *Paintings by Roselle H. Osk*, Feb. 17-March 1.  
 J. B. Neumann's New Art Circle, 509 Madison Ave. *Watercolors by Vasily Kandinsky*, to March 7.  
 Dorothy Paris Gallery, 56 W. 53rd St. *Group Show of Watercolors; Drawings by Hans Foy*, Feb. 16-March 7.  
 Frank Partridge, Inc., 6 E. 56th St. *Drury Collection of Antique Furniture*, to March 1.  
 Portrait Painters Gallery, 642 Fifth Ave. *Portraits by Mary Fernald Dole*, to Feb. 21.  
 Georgette Passedoit Galleries, 22 East 60th St. *Drawings by Edwin W. Dickinson*, to Feb. 18.  
 Raymond & Raymond, 40 E. 52nd St., *Blake's Illustrations for the Book of Job*, to Feb. 22.  
 Rehn Galleries, 683 Fifth Ave. *Paintings and Watercolors by Allen Tucker*, to Feb. 22.  
 Schwartz Galleries, Inc., 507 Madison Ave., *Decorative Watercolors by Elizabeth Eaton Burton*, to Feb. 22.  
 Arnold Seligmann, Rey & Co., 11 E. 52nd St. *French Drawings from Albert Meyer Collection*, to Feb. 29.  
 Marie Sterner Galleries, 9 E. 57th St. *Paintings by Zoltan Sepeszy*, to Feb. 22.  
 Studio Guild Inc., 732 5th Ave. *Painting and Sculpture*, to Feb. 22.  
 Mrs. Cornelius J. Sullivan, 57 E. 56th St. *Paintings by Paula McWhite*, to Feb. 22.  
 Symons, Inc., 730 Fifth Ave. *Louis XV Marqueterie Furniture*, to Feb. 29.  
 Valentine Gallery, 69 E. 57th St. *Paintings by Chaim Soutine*, to Feb. 22.  
 Walker Galleries, Inc., 108 E. 57th St. *Paintings and Watercolors by Virginia Berresford*, to Feb. 18. *Paintings of Vermont by Dudley Morris*, Feb. 18-March 3.  
 Weyhe Gallery, 794 Lexington Ave. *Watercolors by Martin Kainz*, to Feb. 22.  
 B. Westermann Co., Inc. *Modern German Graphic Art*, to Feb. 29.  
 Wildenstein Galleries, 19 E. 64th St. *Gouaches by Bernard Lamotte*, to Feb. 20.  
 Howard Young Galleries, *Landscapes, Seventeenth to Nineteenth Century*, to Feb. 28.

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